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The BULLETIN of the National Institute for Architectural Education invites submission of manuscripts, news items, and notes from students and professionals. The reports of the competitions are presented in the BULLETIN as unofficial opinions of the authors and should not be interpreted as the collective opinion of the evaluating jury. Moreover, the NIAE cannot be held to account for any statements or opinions printed in magazine.

The BULLETIN of the NIAE is issued by the National Institute for Architectural Education 115 East 40th Street, New York 16, N.Y. The subscription rate to the BULLETIN with reproductions of designs is \$25.00 for the school year, without reproductions rate is \$2.00 for the school year. Single reproductions of current work of a school year may be purchased at \$1.00 per print; reports of problems at \$1.00 a copy.

Reproductions and reports of work of any previous school year, if available, are \$2.00 per print or per report.

Subscribers are requested to give notice of any change of mailing address promptly.

N

Advanced Problem Fall Term 1959-1960

I

S. A. D. G. PRIZE

\$100 prize sponsored by the Groupe Americain
of the Societe des Architectes Diplomes, P. G. F.

A

FORECAST FOR ELLIS ISLAND AS A PROJECT

E

Competition Regulations

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September 14, 1959 and January 11, 1960.

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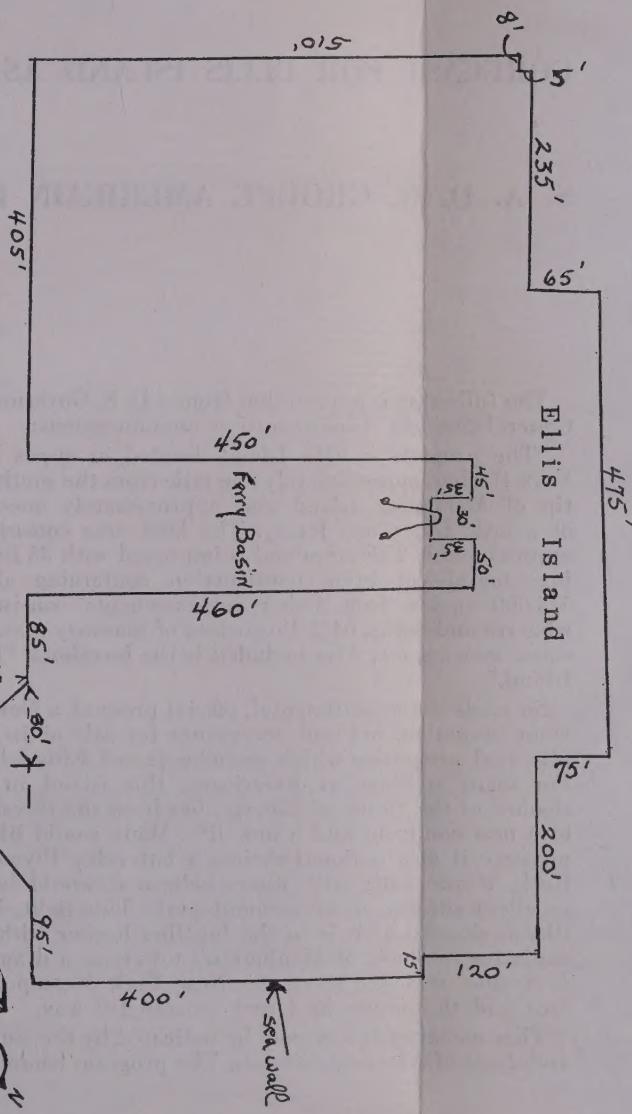
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FORECAST FOR ELLIS ISLAND AS A PROJECT

S. A. D. G. GROUPE AMERCAIN PRIZE

The following is a quotation from a U. S. Government General Services Administration announcement:

"The property is Ellis Island, located in upper New York Harbor, approximately one mile from the southerly tip of Manhattan Island and approximately one-fifth of a mile from New Jersey. The land area consists of approximately 27.5 acres and is improved with 35 buildings mainly of brick construction containing about 513,000 square feet. Other improvements consist of wharves and docks, 6435 linear feet of masonry seawalls, water systems, etc. Also included is the ferryboat, "Ellis Island."

So reads the unsentimental, official prose of a Government invitation, bid and acceptance for sale of its surplus real properties which includes famed Ellis Island. For many millions of Americans, this island in the shadow of the Statue of Liberty, has been the threshold to a new continent and a new life. Many would like to preserve it as a national shrine, a latter-day Plymouth Rock, if you will; still others believe it would be an excellent site for an amusement park. This tight, little island, situated as it is in the bustling harbor with the explosive spectacle of Manhattan's towers as a dramatic manscape, may yet serve the New York Metropolitan area and the nation in a new meaningful way.

That meaningful way may be indicated by the student architects of America's schools. The program committee

of the NIAE believes that an exciting challenge awaits the young designer in projecting or forecasting a possible use for Ellis Island.

The designer will have complete freedom to state his ideas as an architect and a philosopher, with one reservation: that the projected use must not duplicate existing New York facilities such as Coney Island, Idlewild Airport, the United Nations, Times Square, Yankee Stadium, etc. The designer is free to eliminate the existing superstructures on the island.

Complete, untrammeled design and program freedom for any designer may provide a limitless, bottomless, frustratingly pitiless challenge. However, a small measure of comfort and a large dose of inspiration may reside in the imagery of William Wordsworth:

"How does the meadow flower its bloom unfold?
Because the lovely little flower is free
Down to its root,
And in that freedom, bold."

REQUIRED DRAWINGS:

Site plan at scale of one inch to 50 feet.

Bird's-eye perspective of entire concept at as large a scale as possible.

Submit a 50-word statement explaining your choice of subject for this problem.

FORECAST FOR ELLIS ISLAND AS A PROJECT

SOCIETE des ARCHITECTES DIPLOMES P. L. G., GROUPE AMERICAIN - PRIZE

JURY OF AWARD - January 20, 1960

Charles Rieger
Emanuel N. Turano
Frederick J. Woodbridge

PARTICIPANTS - 17 entries

AWARDS

HONORABLE MENTION

Prize and Placed 1st	Y. Hashimoto, Pratt Institute
Placed 2nd	M. B. McVernon, Pratt Institute
Placed 3rd	R. J. Reilly, Pratt Institute
Placed 4th	C. J. Spiess, III, Pratt Institute

REPRODUCTIONS

1 Y. Hashimoto, Pratt Institute
2 M. B. McVernon, Pratt Institute
3 R. J. Reilly, Pratt Institute
4 C. J. Spiess, III, Pratt Institute

REPORT OF THE JURY - BY JOHN J. CARLOS

The jury did not consider the submissions a particularly good series of solutions. There were imaginative ideas but were considered inadequate for advanced students. By and large the statements rendered with the designs were pretentious and pompous. In themselves, they could not justify this written expression in architectural terms - accordingly the answer was sought in excessive verbiage.

S. A. D. G. Prize and Honorable Mention Placed
1st - Y. Hashimoto, Pratt Institute: Mature
solution in which the concept is good. Criticized
for "amusement" part of parti - unless it were
confined to an amusement center for children.

Jury felt that parabolic arches could have been realized in a bolder structural statement. However, the pierced pylons are extraneous to the overall architectural ensemble. Commendation is made of the interplay of the pavilion elements in space. Jury admired the plastic space formation created by the wire cage, and the relationship of the architectural elements within it.

M. B. McVernon, Pratt Institute, Placed 2nd:
Concept is to be commended. New York City
could actually use a Naval Museum. Excellent
program idea. However, the realization of the
idea is weak because of the lack of architectural
development contained in the open shed idea.

Jury did not appreciate the value of this huge volume and which contained microscopic-like public amenities in the restaurant - which literally "swam" (no pun intended) in the space. They required an architectural and intellectual anchor. The idea is excellent but the student slipped in architectural expression by a "significant lack of imagination".

R. J. Reilly, Pratt Institute, Placed 3rd: "World Council of Faiths", the Jury found this to be an interesting statement. However, this solution suffered as most of the others did - by a compensation graphically in a written statement which was never realized as an architectural statement. Nevertheless, the student should be commended for exercising the element of fantasy. Moreover, this kind of thinking requires more attention to humanism in its architectural scale.

C. J. Spiess, III, Pratt Institute, Placed 4th: "Atomic Energy and Electrical Power Center", this was a striking and original concept for the

use of Ellis Island. However, the Jury questioned whether this is a most appropriate solution because it could be placed elsewhere in the metropolitan area too. But to exploit public interest in atomic energy in an exhibition space is a novel idea and worthy of compliment.

The student failed to provide an area for actual public information such as an exhibit building. The designer's fascination with finding an architectural expression for advanced scientific technology is to be commended. The student failed to realize this expression adequately and honestly in the two reactors.

One note of caution is offered to the student. The Jury felt that expressing atomic might, with its implicit physical danger and psychological horror and the concomitant associations in the public mind - would cause any designer or programmer to think twice before offering this type of architectural program as a symbol of welcome to New York harbor and America's eastern shore !

TITLES OF SPRING TERM COMPETITIONS

All problems to be executed in any ten (10) consecutive days prior to May 16, 1960.

Elementary Problem "A Gazebo in the Modern Manner"

Two Scholarships to be awarded each of \$500 for the Tile Council of America.

Intermediate Problem "A Coffee House on the Left Bank"

Kenneth M. Murchison Prizes totalling \$150 to be awarded.

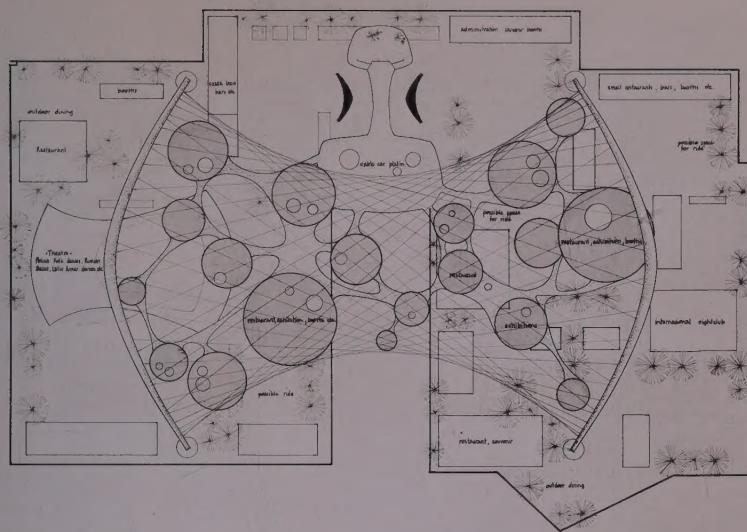
Advanced Problem "An Opera House"

Atelier Hiron's Alumni Prize of \$200 to be awarded.

Evaluation and awarding of prizes will be made June 1, 1960.

The 1960 THESIS AWARD will be made about June 29, 1960.

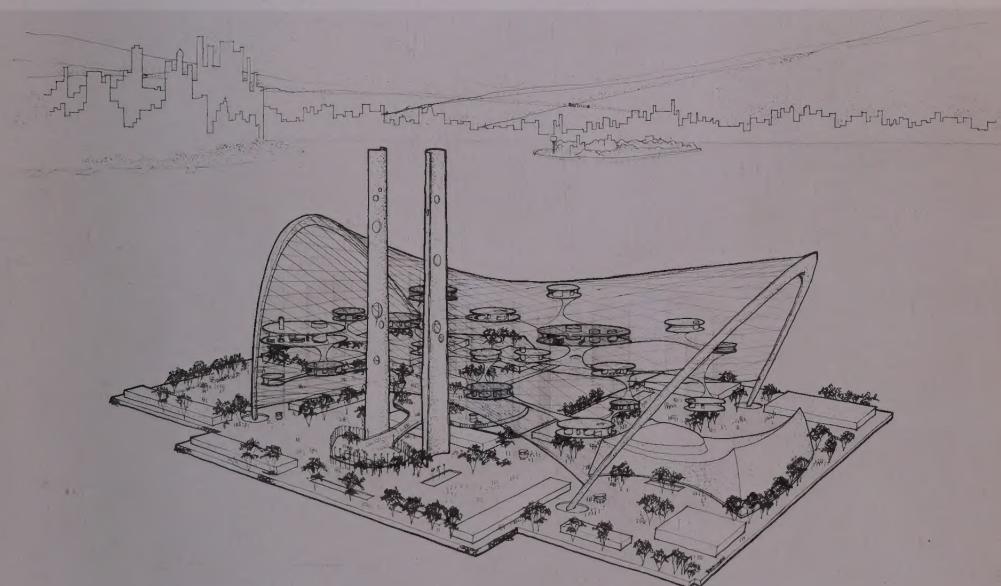
1960 LLOYD WARREN FELLOWSHIP, 47th Paris Prize in Architecture
winner will be announced after May 5, 1960.



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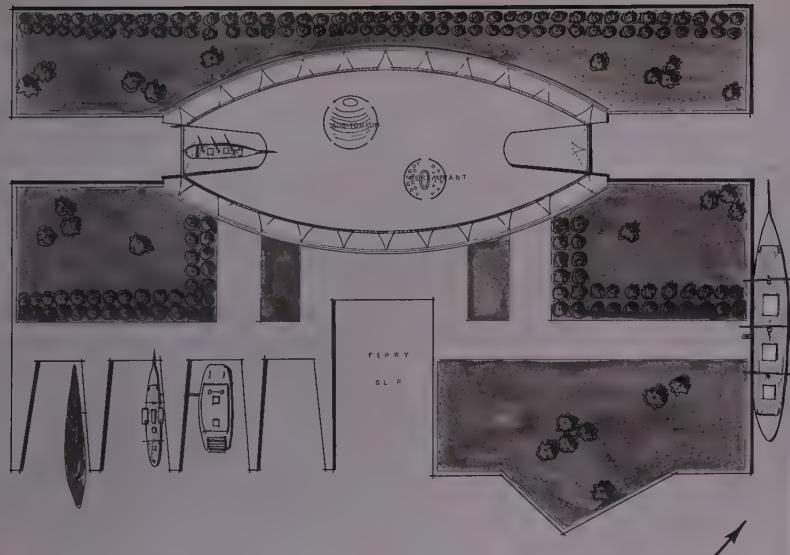
1959-60
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International Trade, Amusement & Cultural Exchange Fair for Ellis Island



1959-60
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ELLIS ISLAND NAVAL MUSEUM

M. B. MC VERNON

1959-60
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ELLIS ISLAND NAVAL MUSEUM

M. B. MC VERNON 1959-60
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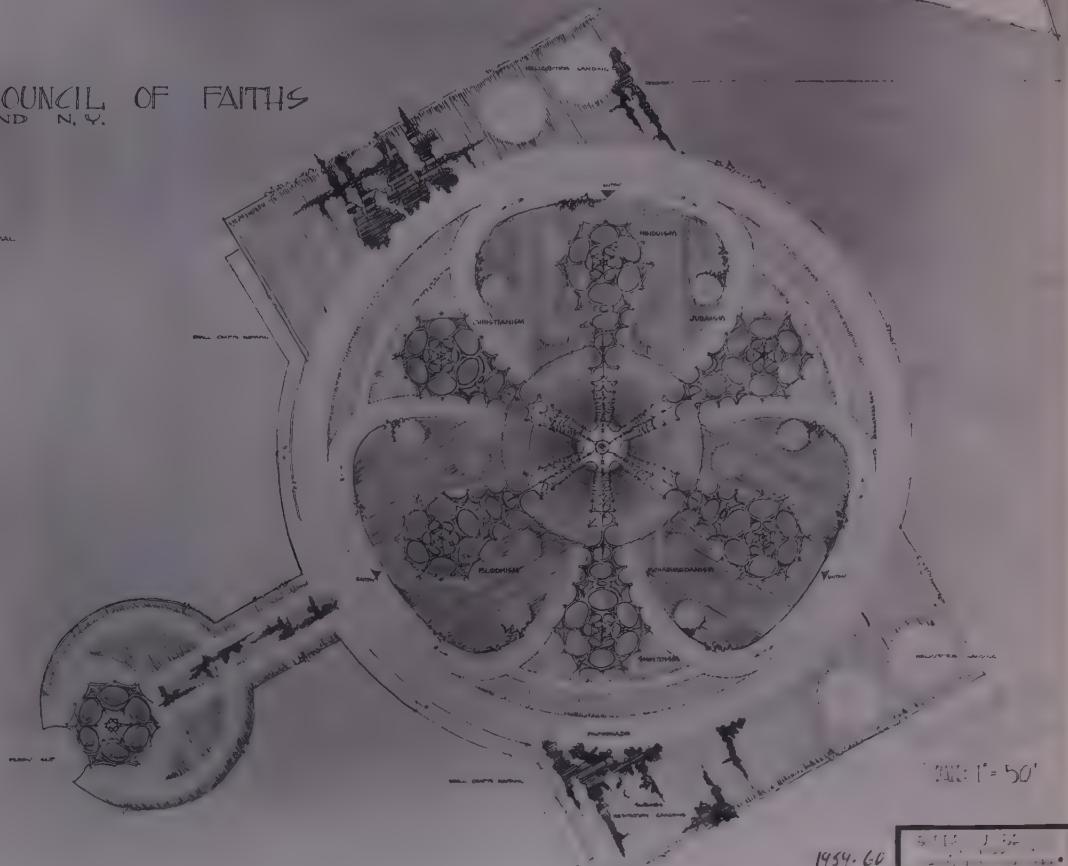


WORLD COUNCIL OF FAITHS

ELLIS ISLAND N.Y.

FACILITIES:

WORLD COUNCIL OF FAITHS
INTERNATIONAL CATHEDRAL
INTERNATIONAL MUSEUM
INTERNATIONAL LIBRARY
INTERNATIONAL MUSEUM
INTERNATIONAL LIBRARY
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INTERNATIONAL MUSEUM



300' 1' = 50'

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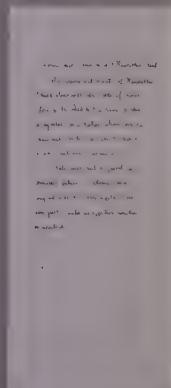
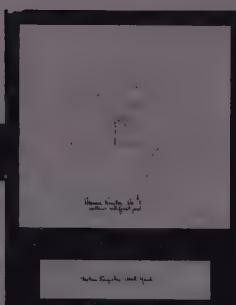
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Charles Joseph Oppensta
Rutgers University - School of Architecture

1959-60
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Architectural Mention
Phase A

1959-60
4

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Intermediate Problem Fall Term 1959-1960

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A

EMERSON MEMORIAL PRIZE

\$100 prize made possible through the legacy of William Emerson to the NIAE

A CONCERT HALL-RECITAL CENTER

E

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A CONCERT HALL-RECITAL CENTER

EMERSON MEMORIAL PRIZE

\$100 prize made possible through legacy of William Emerson to the NIAE.

In a leading American city, a Civic Commission has acquired a site on a river embankment for a new concert and recital center. It will be used throughout the year but special emphasis will be placed on its outdoor uses in good weather. The landscape treatment and disposition of superstructures are of paramount interest to the Commission. A concert hall seating 1000 and a small recital hall seating 300 are to be provided as permanent structures. Informality, imagination, flexibility and the spirit of conviviality are the qualities sought in the architectural expression. As one member of the Commission stated the problem, "We are looking for an architectural companion to a Mozart Quartet."

SITE:

A relatively flat area 400 feet by 1000 feet. The 1000 foot dimension runs north and south paralleling the river bank at the east. A north south road forms the western boundary. Parking will be provided elsewhere. Shelters should be provided for bus and taxi passengers.

REQUIREMENTS:

Concert Hall: Seating 1000 with orchestra podium approximately 30 feet deep. This hall must be enclosed

and equipped with permanent seating. Provide adequate lobby area(s).

Small Recital Hall: Seating 300 with 600 square foot stage. Seating must be flexible. Wall must be able to be opened for overflow audience.

Snack-Bar Pavilions: Provide three units, each 400 square feet. Essentially these are kiosks related to the outdoor pavilion table seating areas. These areas are to provide seating for a total of 300 people at tables.

All service spaces such as green rooms, dressing rooms, toilets, boiler room, utility rooms, etc., will be provided in the basement. They are not required to be shown in this problem. Access stairs must be shown.

REQUIRED DRAWINGS:

On one 30" x 40" board or two 20" x 30" illustration boards.

Site plan at 50 feet to the inch.

Bird's-eye perspective at a convenient scale.

Floor plans at 1/16" to the foot.

Elevation and section at 1/16" to the foot.

Color optional.

A CONCERT HALL - RECITAL CENTER

EMERSON MEMORIAL PRIZE

JURY OF AWARD - January 20, 1960

George Beiers **Harvey P. Clarkson**
Giorgio Cavaglieri **Allen R. Congdon**

Arthur S. Douglass, Jr.
Jose A. Fernandez

PARTICIPANTS - 39 entries

The Cooper Union Southern University, Baton Rouge
Iowa State College University of Illinois
Oklahoma State University University of Notre Dame

AWARDS

HONORABLE MENTION

1st Prize, \$100 and Placed 1st	R. A. Kimbrough, University of Illinois
2nd Prize, \$ 50 and Placed 2nd	M. A. Washburn, Oklahoma State University
Placed 3rd	T. Hirniak, Oklahoma State University
Placed 4th	J. Seawright, Oklahoma State University
Placed 5th	J. Burt, Oklahoma State University

REPRODUCTIONS

5 R. A. Kimbrough, University of Illinois
6 M. A. Washburn, Oklahoma State University
7 T. Hirniak, Oklahoma State University
8 J. Seawright, Oklahoma State University
9 J. Burt, Oklahoma State University

REPORT OF THE JURY - BY GEORGE BEIERS

Confronted by such an array of honest and intense effort as one meets in these competitions a jury cannot help feeling considerable responsibility. No designs are ever dismissed without due consideration. As usual some left a great deal to be desired in drawing and presentation. It should be remembered that architects or architects presumptive who cannot present their ideas with adequate draughtsmanship are as inarticulate as the writer who does not have a proper command of English. Of course one has to beware of being dazzled by draughtsmanship camouflaging inferior designs.

The design of R. A. Kimbrough, University of Illinois, was placed first and awarded the first Emerson Memorial Prize, because it was a strong cohesive design, imaginative, made good use of the possibilities of the site and the forms of the architecture were good and avoided cliches. But it must be said that this design did not fulfill certain practical requirements. While the Jury felt that these would be eliminated in the development of the design, they also felt that the premiated design should be penalized for its shortcomings. These were auditoriums in plan and section which had not been

thought out acoustically. These are days when architects are continually being criticized for ignoring the practical needs of the client.

To bring home the point that we must be architects and not just designers, the Jury decided to award part of the prize to M. A. Washburn of Oklahoma State University, who was placed second. This design, well presented, solved the acoustic and other practical problems admirably but lacked the vigor and architectonic quality of the design placed first. The plan was free and well handled but did not take advantage of the river.

T. Hirniak, Oklahoma State University, placed third and possibly the most workmanlike of all the entries. Well thought out, the design made

imaginative use of the site. In the opinion of the writer it was close to the first two, but the majority of the jury were not sufficiently impressed by the elevations.

The design of J. Seawright of Oklahoma State University, placed 4th, had an interesting plan but faced away from the river into what, one gathers from the program, is a flat site with no points of interest. The elevations were disjointed in appearance as they contained too many conflicting elements.

J. Burt of Oklahoma State University, placed 5th: had a free plan, imaginatively handled the individual units, interesting but the whole lacked cohesion.

THE DECORATIVE ARTS IN ARCHITECTURE

Summary based on talks given by two artists, Robert Sowers and Jack Lenor Larsen, on the role of the decorative arts in architecture, at a meeting on "Trade and Transportation" at the Architectural League of New York in conjunction with the Gold Medal Exhibition of the Building Arts.

Mr. Robert Sowers designer of the mural for the new American Airlines Terminal at Idlewild pointed out that the architect must create a very definite role for the decorative arts to play in his building. The role must be justified by some kind of deliberate incompleteness to justify its use.

Once this role is established the decorative artist must accept its terms or reject the commission. (Just as the honest architect should do with his building.) But if he accepts the role established for his work the artist must then be free within its terms to arrive at his image; otherwise he has not been retained as an artist. Once again the same dilemma faces the architect who takes his aesthetic responsibilities seriously.

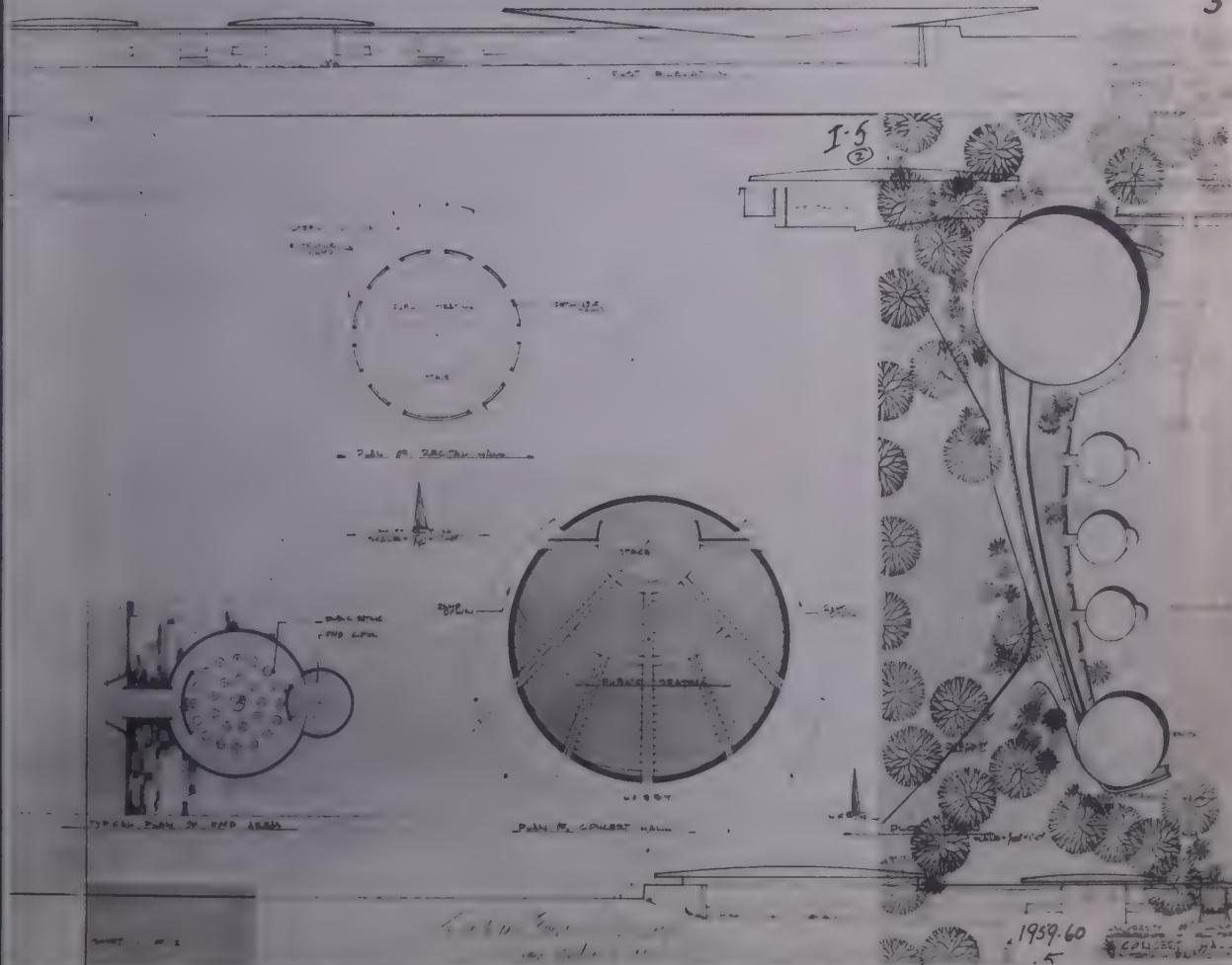
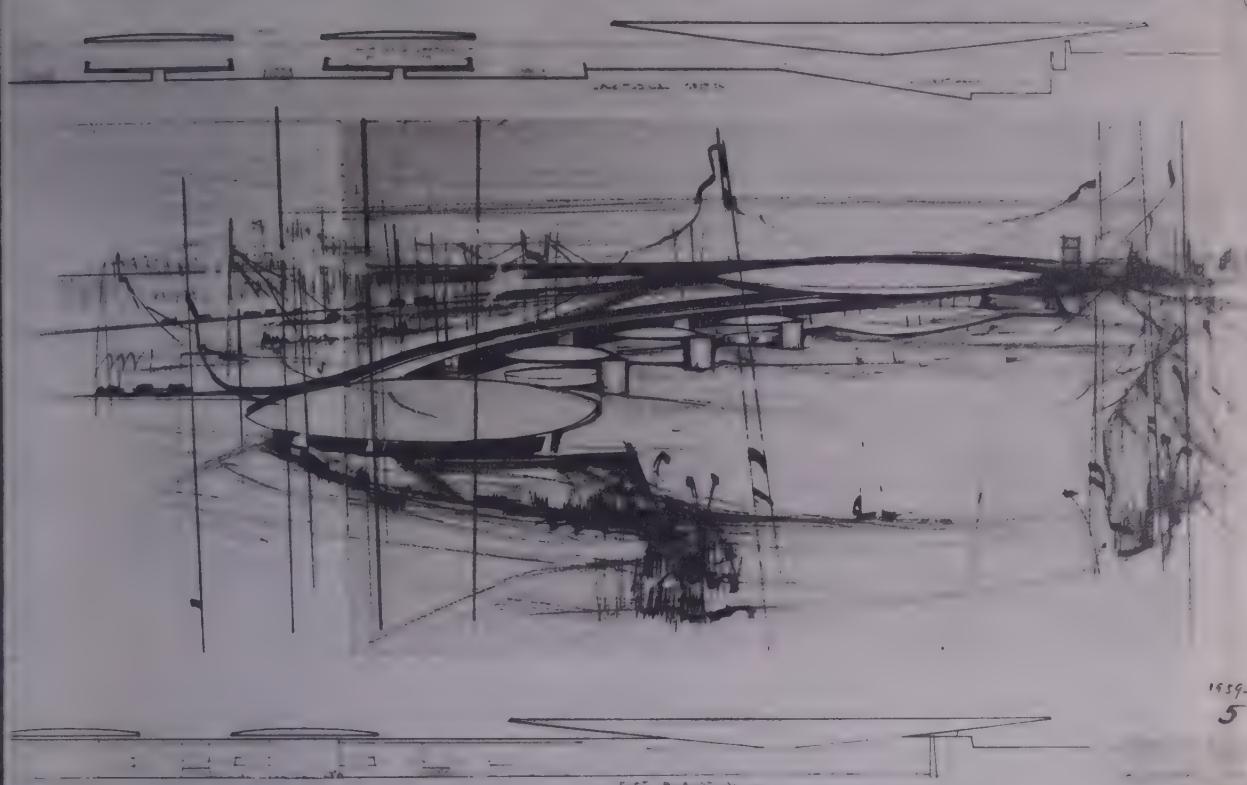
Mr. Sowers also made some excellent observations on the varying roles of decorative art. It can be the focal point of a design architecturally integrated such as his mural, or it can have secondary importance, or it can be the type of work by Naum Gabo, Stuart Davis, and others, which is not integrated into the structure but must be right for the architectural space reserved for it.

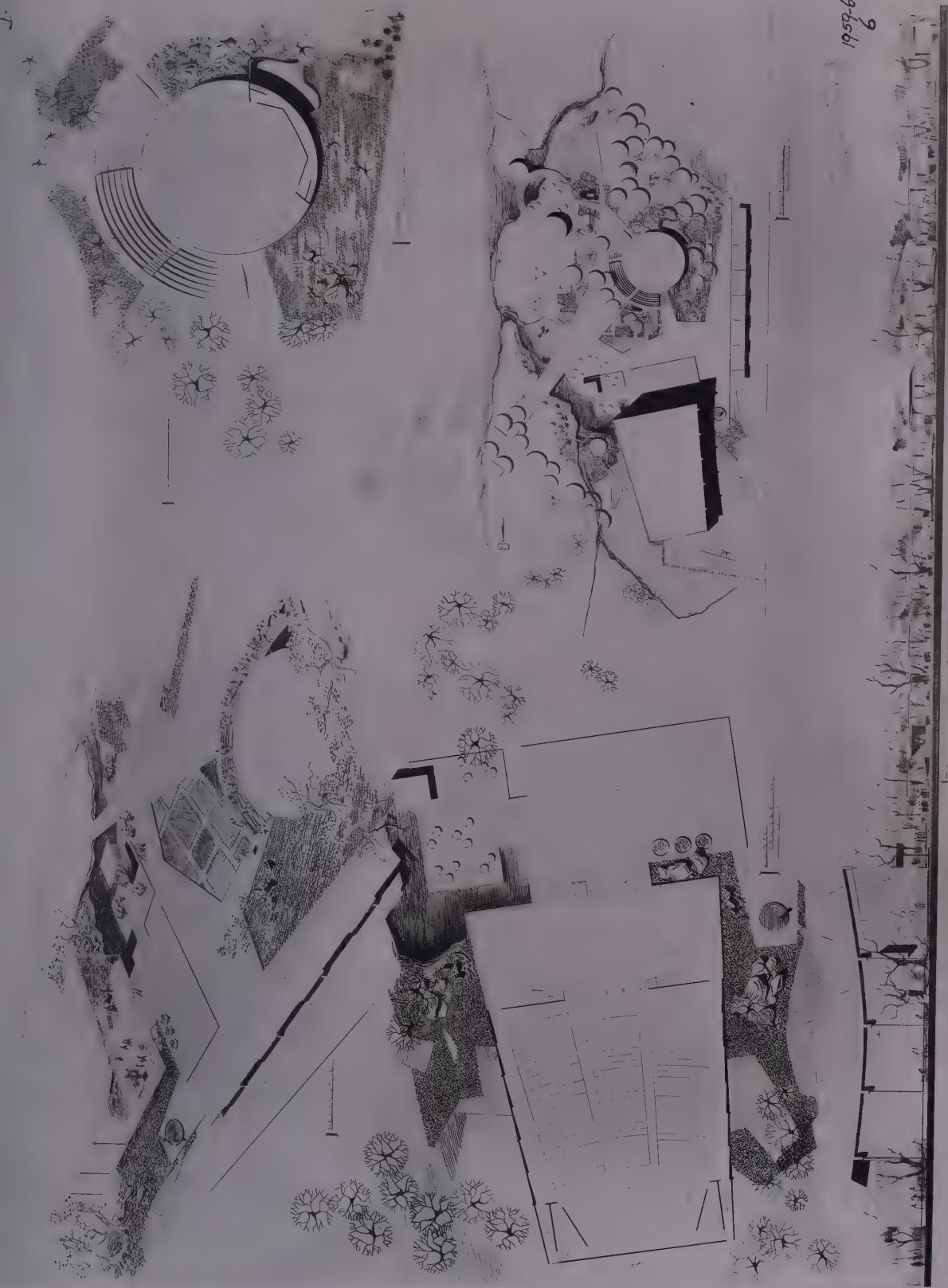
Finally, he acknowledged the change in attitude toward decoration, the swinging of the pendulum away from the starkness of the 1920's cubism (a swing as inevitable as the setting of the sun, in every architectural movement in history).

Mr. Jack Lenor Larsen who has been working on fabric and color consultation for the 707-Jet Airliners spoke about the architectonic qualities needed in the design of the interiors.

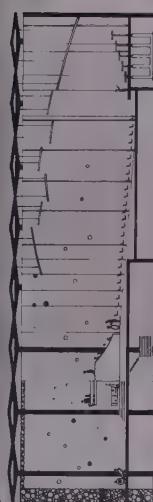
An interesting point Mr. Larsen made was that while everyone is impressed by these giant birds, whether a passenger or not, it is the architectural quality of the interiors that make the most lasting impression on the passengers.

Most architects will heartily agree with Mr. Larsen's statement on the basic requirements for designs of this sort, "To me a very basic question is whether the feeling conveyed should be that of earthbound comfort with as much proximity as possible to one living room and favorite club lounge, or should it be to cause the passenger to experience as thoroughly as possible the fact that he is pushing through space miles above the earth's surface at an enormous speed? To be thoroughgoing in the latter may resu-

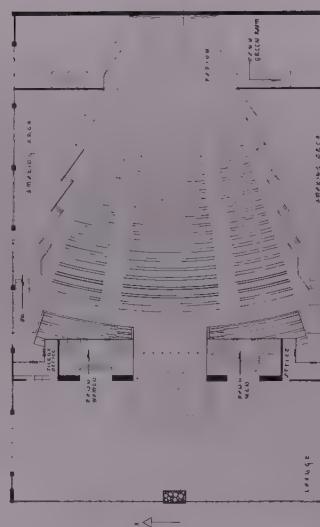




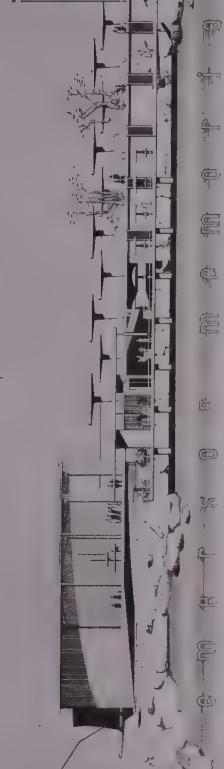
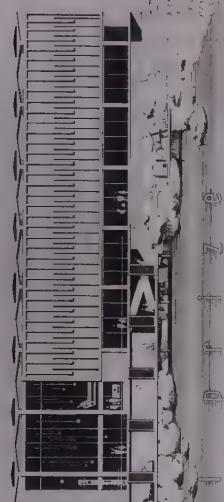
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Elementary Problem Fall Term 1959-1960

ARCHITECTURAL RECORD PRIZE

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The Architectural Record magazine is offering \$100 to be distributed at the discretion of the Jury for this competition

A

AN EXERCISE IN LIGHT, COLOR AND FORM

E

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AN EXERCISE IN LIGHT, COLOR AND FORM

ARCHITECTURAL RECORD PRIZE

The problem is to be considered as an experiment in which the designer directs his imagination towards the dramatization of spatial experience through the use of light and its effects on color and form. For this purpose, an experimental pavilion is to be constructed at an open-air exhibition by an institute for lighting research.

The pavilion is to be a simple rectangular volume covering an area of approximately 2,000 square feet. The height and disposition of levels and their relationship is left to the designer. The visual phenomena arranged within shall be witnessed by small groups of

visitors at given times. A check-point at the entry will control the occupancy.

REQUIRED DRAWINGS:

On one 30" x 40" board or two 20" x 30" illustration boards.

Plan and sections at $\frac{3}{8}$ " to the foot in ink.

Interior perspectives, or isometrics, or montages, or photos of a model, sufficient to explain nature of scheme.

The lighting effects planned shall be indicated. Color is mandatory.

ALL TERM 1959-1960 — ELEMENTARY PROBLEM

N EXERCISE IN LIGHT, COLOR AND FORM

ARCHITECTURAL RECORD PRIZE

JURY OF AWARD - January 20, 1960

merson Goble, Architectural Record Gillet Lefferts, Jr.
oseph Judge H. Dickson McKenna
idney L. Katz Conrad Worden
ichard Kelly

chool Representatives: F. Cuthbert Salmon, Oklahoma State University
Alec Notaras, Oklahoma State University
Frank Montana, University of Notre Dame

PARTICIPANTS - 60 entries

The Cooper Union University of Illinois
Oklahoma State University University of Notre Dame

WARDS

HONORABLE MENTION

st Prize \$75 and Placed 1st
 nd Prize \$25 and Placed 2nd
 Placed 3rd
 Placed 4th
 Placed 5th

HONORABLE MENTION

P. Sun, University of Illinois
 T. Regan, University of Notre Dame
 K. Neuman, University of Illinois
 R. Braasch, University of Illinois
 A. Yuenger, University of Illinois
 C. Redmann, Cooper Union
 M. Lewis, Oklahoma State University
 B. F. Smith, Oklahoma State University
 D. Yancey, Oklahoma State University
 R. Cook, University of Illinois
 P. Kupritz, University of Illinois
 J. Cassidy, University of Notre Dame

REPRODUCTIONS

10 P. Sun, University of Illinois
 # 11 T. Regan, University of Notre Dame
 # 12 K. Neuman, University of Illinois
 # 13 R. A. Braasch, University of Illinois
 # 14 A. Yuenger, University of Illinois

(concluded from page 38)

In a magnification of midway thrill rides; nevertheless, this feeling should be dealt with somehow. The ultimate here would be a design as simple, as

basic as that of a great bird, made to be in the air, made for speed and precision but having comfort and repose in an airborne state."

REPORT OF THE JURY

BY H. DICKSON MCKENNA

There were as many as 60 entries for this problem which was entitled "An Exercise in Light, Color and Form". From the outset the jury was extremely interested in the various interpretations of the program.

There were some entries which did not take into account the fact that provision should be made for artificial lighting, although some of these entries were extremely interesting in view of their spatial relationships and the play of natural light on architectural form and color. Since they did not include sufficient means for the use of artificial lighting, they were not considered as solving the problem.

In general, the jury viewed the problems on the basis of personal opinion as to the requirements of the problem. It was concluded that the building should provide the greatest flexibility for lighting display as part of its architectural concept. Some of the entries provided an enclosed space for lighting but did not permit real flexibility in the use of light. For example, there were as many as eight entries wherein lights were displayed on a revolving prismatic central motif. It was generally felt by the jury that this type of display was too static in its approach to the problem.

P. C. Sun, University of Illinois, First Prize Placed 1st: This problem was a simple architectural rectangle into which spectators entered and then passed through two lighted cubes placed over a reflecting pool. One end of the pool had a skylight which was the exact dimension of one surface of the cube.

The jury felt that this solution was the best of the group in that it provided the utmost flexibility for the spectators and for the arrangements which could be made in various intensities and qualities of light. In addition to the lighting requirement, it was felt unanimously that the building itself was architecturally in-

teresting.

T. Regan, University of Notre Dame, Second Prize, Placed 2nd: This scheme, a simple cube entered from below, was considered to be a very strong solution which met the demand for the spectators to experience light in its most varied form. The spectator was raised by means of a hydraulic lift into the cube where it can easily be assumed that the lighting display program was free to make its impression on the spectator. There were different displays on four walls as well as roll-up panels.

This solution presented what appeared to have the possibility of infinite illusions which appealed to the jury.

K. Neuman, University of Illinois, Placed 3rd: At the beginning of the judgment this solution appeared to be the most interesting and most satisfactory of all the entries. It is an architectural cube with various cylinders placed inside the cube. In each cylinder a different experience in lighting and texture were displayed. The presentation was extremely sophisticated but it was finally placed third, since the jury felt that the solution, although it would provide for various moods, was too rigid in its approach and not sufficiently flexible in terms of the varying types of experiences that might be achieved.

R.A. Braasch, University of Illinois, Placed 4th: This problem recognized the use of daylight through overhead lighting which could be controlled and used as a light source for artificial light. It was a good example of flexibility in the solution.

A. Yuenger, University of Illinois, Placed 5th: This solution was placed fifth because of the thoroughness of the approach to the problem wherein a model had been made and photographed in varying degrees of light. Even though there was insufficient capacity for the use of artificial light, it was considered to be an interesting architectural experiment.

PAVILION FO LIGHTING ...

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10

SECTION
Detail 1/2

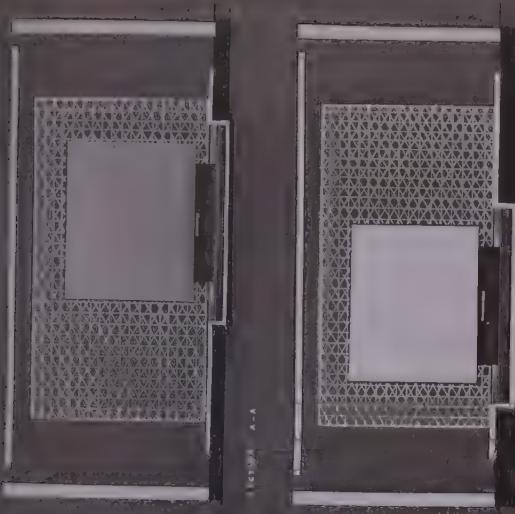
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Detail 1/2



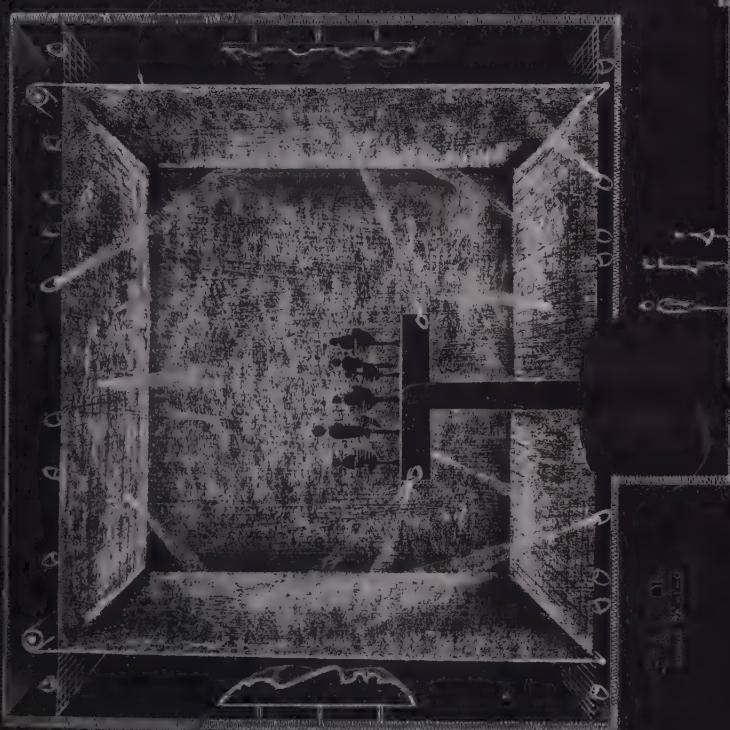
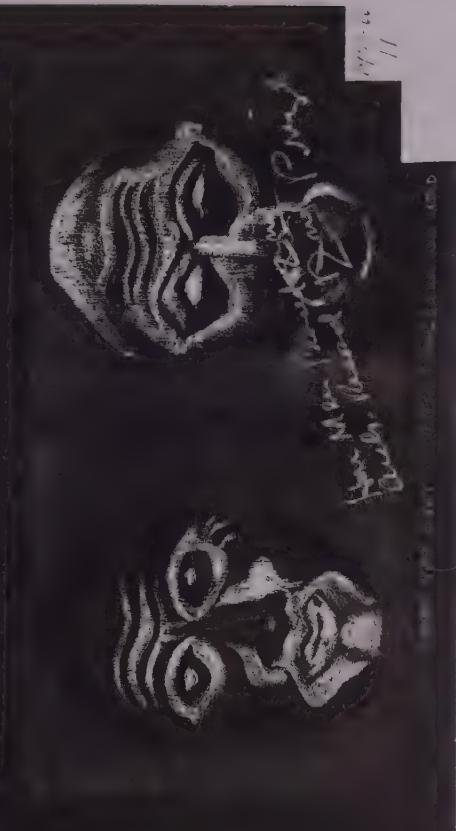
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Detail 1/2



SECTION
Detail 1/2

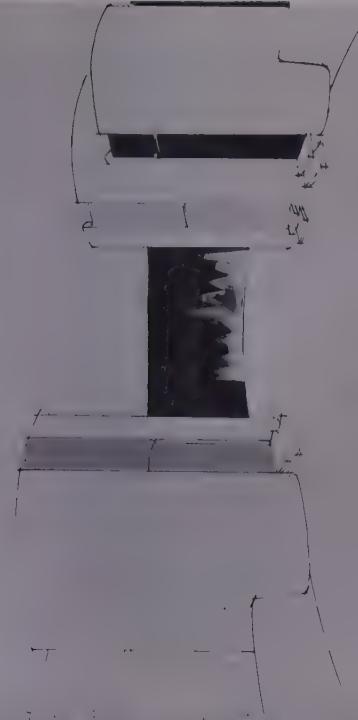


SECTION
Detail 1/2



ENTERTAINMENT

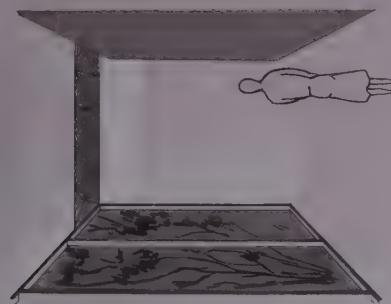
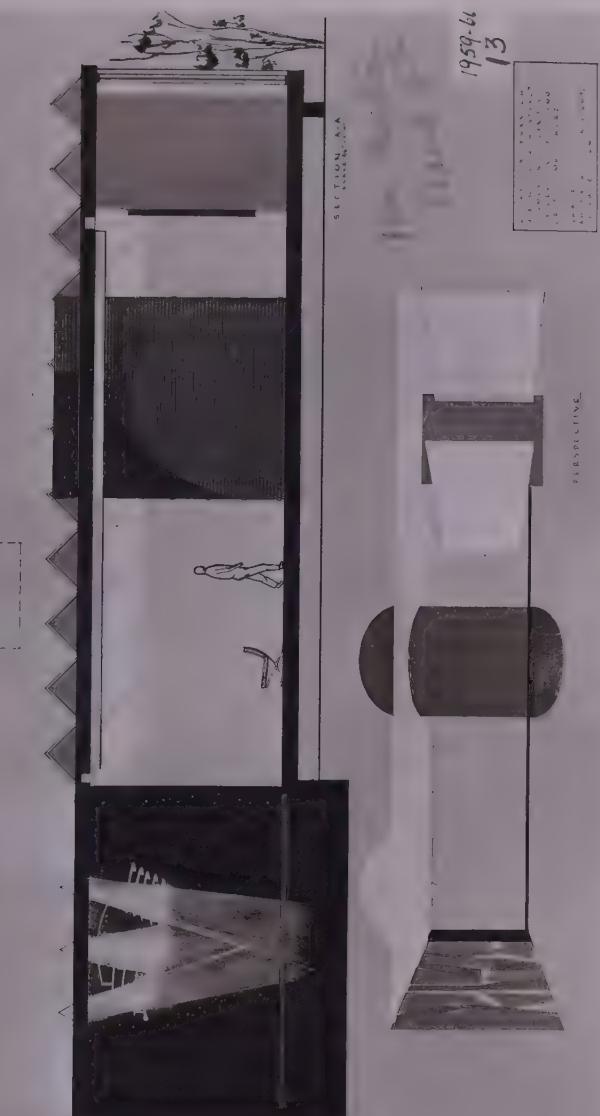
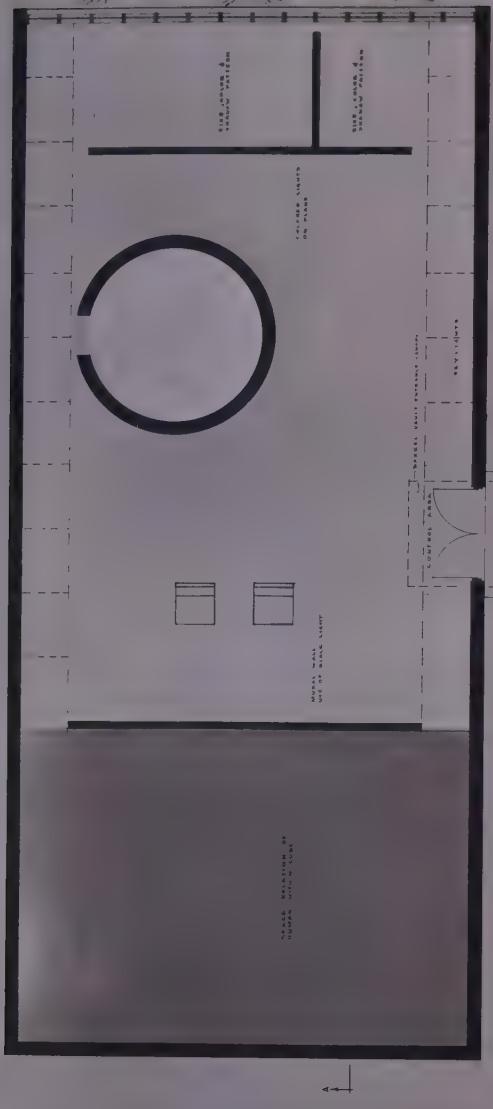
OPENING NIGHT



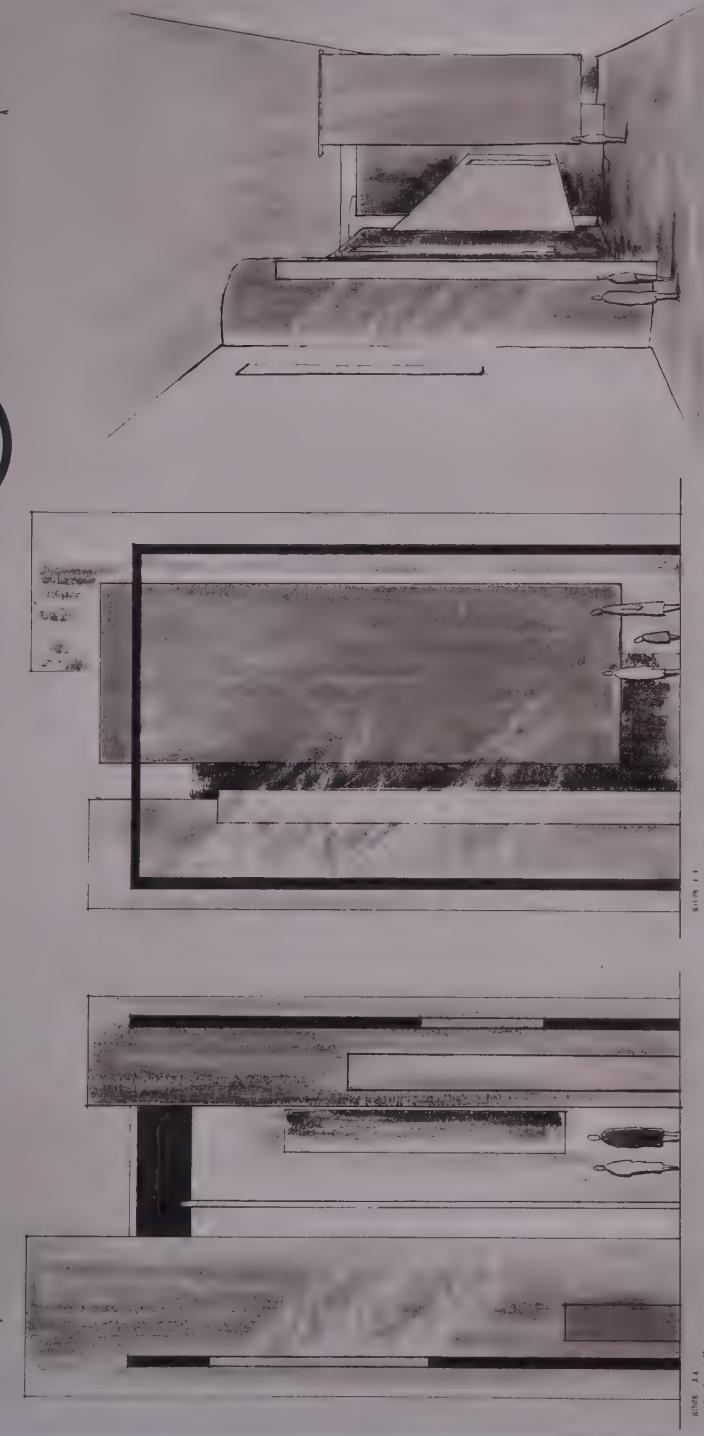
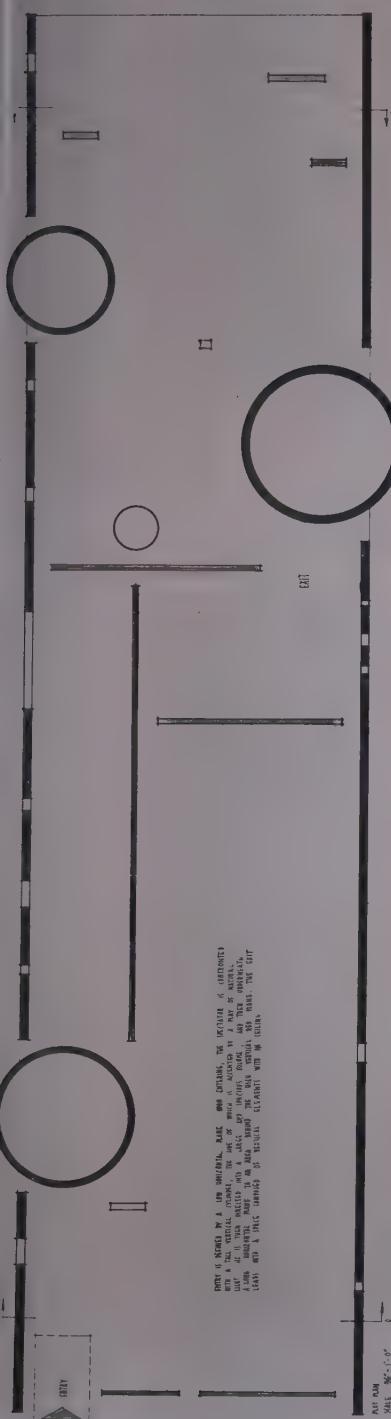
1959-60
12

W. L. AND
V. H. KIRKMAN
1959 POSITION OF
UNIVERSITY LIBRARIES, BOSTON,
MASSACHUSETTS, U.S.A.
CHARTS
REFLECTIONS IN LIGHT

an experimental pavilion



PAVILION FOR LIGHT COLOR AND FRESH AIR



OBJECTIVES OF ARCHITECTURAL EDUCATION

Y RALPH RAPSON

Mr. Rapson, Head of the School of Architecture of the University of Minnesota delivered the following talk at the ACSA-AIA Seminar at Grindstone Lake, Wisc. last June. It is reprinted by courtesy of the Journal of the ACSA.

As a preliminary remark I would like to say that although I am head of a school of architecture being involved in administration, I do not consider myself primarily an educator. I am interested in teaching -- it is a vital and necessary job -- but I am primarily an architect, a person who likes to design and see buildings built. And there is one further point that I should like to make clear: I am not interested in teaching men to become teachers of architecture, but rather teaching men to become architects.

It is difficult, if not impossible, to speak intelligently about architectural education until we have settled, to some degree at least, what the practice of architecture really is. Let me read to you what might be described as the general public's concept of the architect: "A fascinatingly frustrated creative longhair passing as an artistic, aesthetic virtuoso, yet possessing exquisitely inaccurate technical know-all while passing as a practical builder expert on the basis of being able to develop, in an impossibly short interval of time and after innumerable changes, an infinite series of incomprehensible answers calculated with slide rule inaccuracy from vague assumptions based on debatably documented data, even from ill-formed apprehensions and painlessly produced with instruments of phenomenal precision, by a pleasant peasant of dubious credibility, indeterminate integrity, but of monolithic mentality, for the avowed purpose of mystifying, amazingly confounding a defenseless unsuspecting citizenry who was unfortunate enough to have asked for the conclusions in the long fashion in the first place."

Most people would agree that Walter Gropius has given a fairly comprehensive definition of architecture

when he defined it thus: "Good architecture I conceive to be both a science and an art. As a science it analyzes human relationships; as an art it coordinates human activities into a cultural synthesis."

In other words it is the process of organizing and ordering, of coordinating, controlling and creating the entire physical environment into an expressive, efficient and aesthetically pleasing setting for man's comfort and pleasure.

It has been said many times, but bears repeating, that since the goal of our work is the calculated effect and reaction on man, that the yardstick is man. Architecture which has always reflected a specific social pattern cannot be divorced from man and his life. Its physical forms are the visible statements of human relations upon which happiness depends. It is obvious that architects must seek an understanding of human psychology; he must be sensitive to the emotional needs of society; he must understand the shifting social patterns.

If this be true, knowledge of the mind and its operation, how it is motivated, stimulated and influenced is important for the architect's success in getting the design accepted, in achieving reality. Truly distinguished architecture results from this greater understanding and appreciation of humanity and the return to moral standards. It is this insistence upon a properly understood moral and social program, honestly employing the science and technology of today, that is one of the keys of significant architecture.

In addition, the architect of today must gain understanding and knowledge in many fields, from large-scale planning to minute archi-

tectural details. He is faced with a bewildering variety of structural systems and construction methods. The building of today is a veritable network of conduits, pipes and ducts. The architect must know the potentials and limitations of countless materials and their possibilities of aesthetic expression. The architect must understand how materials are fabricated and assembled. Maintenance, weathering and durability may make or break his little babies, his original creations, not to mention his client and possibly himself since he has professional liability.

Apart from satisfaction derived from the utilitarian solution, it is the purely aesthetic experience of a beautiful environment wherein architects usually fail. One can point to innumerable recent buildings where utilitarian and social needs as well as structural, engineering and economical requirements are met. However to a considerably less degree do we find truly inspired building. Beauty is an elusive thing, difficult to define and more difficult to teach, let alone achieve. Here we take leave of logic and rationalism and enter the shaky realm of human emotions, human frailties and human aspirations.

If building is to become architecture it must go beyond mere shelter as language must go beyond its use as a primitive means of communication before it becomes literature. Architecture goes beyond necessity. Buildings, streets, spaces influence our thinking and deeply affect our lives. Their sincerity or superficiality creates, in turn, sincerity or superficiality in those who live in them. "First we shape our buildings and then our buildings shape us" as Winston Churchill phrased it.

The demand on the architect as planner, organizer, psychologist, artist, engineer and businessman raises a very provocative point in his formal education. Is it possible for an individual, however brilliant, to be specifically trained in every dimension of this expanding social

and physical art? Or are we in danger of being dilettantes both in practice and education, knowing little about everything and little about anything?

In practice such a specification is seldom in any one individual. The demand is met in varying degrees by coordinated group effort, by architects of different talents, abilities and interests. But to fill this comprehensive specification in education, the formal training of the architect, is quite another thing.

How are we to program these far-too-short academic years of the young man's life? With each innovation and vogue, there is constant pressure at the educational level to follow, to add more courses. I do not argue against flexibility and change, but I will not panic either. I am always reminded of Mies' statement that he primarily concerned with basic principles rather than different solutions, that he is not worried about being interesting but that he wants to be good. It might be well to enunciate what Alfred North Whitehead has labeled two educational commandments: "Do not teach too many subjects" and "What you teach, teach thoroughly."

In addition I feel that architectural education should be guided by able practitioners, men with strong architectural convictions founded on building experience.

I should prefer to speak about the broad aspects of architectural education, more of the qualities desired of the student and the program rather than the detailed curriculum.

Admitting that the practice of architecture is an almost infinite range of talent, ability and interest - and a high degree of specialization necessary, it follows that the educational system cannot mould all its products of the same specifications. This does not imply vagueness of purpose.

We often speak of general education versus specialized training. We should be careful since it seems that general education subjects are really specific subjects specifically studied. Together as a group they may give a more generalized training, but it is a mistake to think of any one or two subjects giving a general education. The important thing

that each subject studied be related to the tire process.

one will deny that it is the total man we are interested in, as it is the total environment. Essentially we must be concerned with graduation of well-rounded citizens soundly equipped with fundamental knowledge rather than highly trained specialists.

quote Whitehead: "Culture is activity of thought and receptiveness to beauty and human feeling. Scraps of information have nothing to do with it. A merely well informed man is the most useless bore on God's earth. What we should aim at producing is men who possess both culture and expert knowledge in some special direction. Their expert knowledge will give them the ground to start from and their culture will lead them as deep as philosophy and as high as art."

ormal education of the architect is a two-fold process. On the one hand, it is necessary to have the broad, mature philosophy, the architectural concept and conviction worthy of the aspirations and capacities of our times; while on the other hand, it is necessary to develop the skills and tools, the detailed and technical knowledge, necessary to achieve the ordinated whole product. He must be able to cope with the many problems of actual construction.

nd I think along with this direction and knowledge we must develop men with "guts". Youth tends to be arrogant, disdainful of tradition and the normal way of doing things. I am not concerned with this. I do think one of our failings is turning out too many who compromise easily. We need to turn out architects who can say "no", who will not compromise on vital issues. Direction in teaching does not mean a narrow, dogmatic approach. One of his-
ry's positive lessons is the lesson that any dogmatic solution, whether political or technological or aesthetic, gives way because it results in more and greater problems than it solves. Concerned as it is with problems of humanity, there is seldom a black and white solution to any given architectural problem, either there is the great richness of the entire palette basically limited only by the architect's

inherent and developed qualities.

Fundamentally, education is concerned with the individual, it must develop the man's initiative and intellectual powers. There are three broad phases to this process: First, the mind must learn to analyze clearly and logically, or to think creatively; second, the mind must develop the ability to employ knowledge with judgment, or to apply creatively; and third, the mind must forever remain alert and fluid or, in other words, to continue the ability to learn.

Complete understanding of this learning process is essential. Creative thinking is not a mystical nor an isolated phenomenon; it can only be the result of orderly acquisition of factual knowledge basic to the broad objective. This discipline is fundamental to education although just how much factual knowledge and of what quality that would be selected is most difficult.

As one acquires more and more information and knowledge of previously successful solutions, there is always the danger of stultifying the imagination. Normal habits, accepted practice, and known answers often eliminate doubt, and without doubt, one of the strong reasons or inducements for inquiry is no longer present.

The ability to apply acquired knowledge with imagination and judgment is fundamentally necessary to every creative architect. Creative synthesis is pre-eminently the life blood of architectural education and architectural practice. It is in this phase of the training and practice of architecture, the realization and integration of the many, cut-up, specialized pieces unto a unified whole and total expression, that most of us fail.

Finally, if education does no more than instill a desire to continue to learn throughout life, to encourage an active and alert mind, then it has perhaps achieved its purpose. Too many have the misguided impression that education stops upon graduation; rather it is the beginning, the foundation, of continued growth. Passively obtained knowledge, under rigid direction, fails to develop or stimulate the

(concluded on page 44)

mind and does not develop individual resourcefulness and integrity.

Certain things may be best taught in school; other things may be best learned in practice. A university is not a trade school. To me, it is far more important that the man be given a sound philosophy, direction, and convictions about architecture and life; that he learn how to analyze his work and himself; and that he acquire the ability to apply himself creatively.

Robert M. Hutchins put it this way: "Education is not to teach men facts, theories, or laws. It is not to inform them or amuse them, or to make them expert technicians. Rather it is to unsettle their minds, widen their horizons, inflame their intellects, teach them to think straight - if possible - but to think, nevertheless."

In conclusion, let me say that our architectural education must remain fluid and dynamic, geared to the individual man, to our society, and to the technology of our times. We hope to give the student a broad philosophy that will aid in his search for a lasting and truthful architecture. If we can give him not only a thorough foundation in the social and technological sciences but also open his mind to orderly and creative thinking, teach him how to evaluate and apply knowledge, and to retain always an alert mind - then we shall turn out well-rounded human beings who will one day take their places as mature architects with understanding of the aspirations of humanity.

There is a short prescription found in Buddhism that succinctly sums this up: "Develop an infallible technique and then place yourself at the mercy of inspiration."

**NATIONAL INSTITUTE FOR
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